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Cover: Barbara Diricks and Peter Donat portray Margot and Tony Wendice in Frederick Knott's `Dial `M` for Murder.'

Photo: Larry Merkle. Design: Terry Okine.

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Twisted, tied, wrapped or draped...the one great thing about scarves this Spring, is that you can never wear too many! And you'll wear them not just for the colors, but for the textures and patterns as well! Left: the open weave boucle scarf in acrylic, 15" x 75" $18. And the fishnet cotton scarf, 8" x 78", $13. Both by Jeffrey Lawrence. Center: the blanket-checkered scarf in a cotton/linen open weave by Echo, 30" x 84", $35. Right: the plaid woven gauze scarf of cotton/linen with self-fringed ends. Also by Echo, 30" x 84", $50. These and more now in Scarf Collections.

Saks Fifth Avenue
San Francisco • Palo Alto • Monterey
AMERICAN CONSERVATORY THEATRE
THE GEARY THEATRE
JANUARY, 1984

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Cover: Barbara Dirickson and Peter Donat portray Margot and Tony Wendice in Frederick Knott's "Dial 'M' for Murder." Photo: Larry Merkle, Design: Terry Oknine.

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Saks Fifth Avenue
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ONE LONG LINE OF PURE KLEIN

With long-stemmed lines and perfect ease, Calvin Klein signals a new direction for spring: long, lean and beautifully unadorned. Could anything be simpler, or more appealing? From the collection, an ankle-dusting shift dress in pale yellow linen.

The Shop on Union Square [Ch. 165] - Macy's San Francisco, Stanford, Fresno and San Rafael

"ELEGANT CELEBRATION OF CHRISTMAS"
A GLITTERING SUCCESS!

A veritable forest of opulently appointed Christmas trees set the stage for this year's sylvan fundraiser for the American Conservatory Theatre. Cocktails, a sumptuous supper and a special midnight dessert buffet were presented by San Francisco chef Fred Wertheim, while guests danced to Peter Minnau, the Royal Society Jazz Orchestra and Hot Links in the festively decorated Flood Mansion. Upstairs, patrons browsed through miniature holiday boutiques filled with Christmas treasures from the City's most elegant establishments.

In all, the evening (and the boutique which continued the following day) gave a great boost to the Christmas spirit of all who attended.

Miss Cash from B.A.R. is pictured with Designer Chairman Mrs. Harry de With, C.A.A. and Designer Chairman Mr. Howard Hicks.


Boutique Chairman Mrs. Virginia Ferrand and Mr. Sam Talman, President of Lubert's Co. who provided major underwriting for the event, are pictured in front of the Lubert's Co. tree which was decorated with $1 million in gems.

Designer Steven h. Voorhees makes a beautiful backdrop for Designer Chairman and Mrs. Edwin Voorhees.

Conversational of the American Arts Mr. Craig New from San Diego's Old Globe Theatre poses radiant American artist Mrs. Cindy Tyson, Mr. John Bauschke and Mrs. John Hens.
ONE LONG LINE OF PURE KLEIN

With long-stemmed lines and perfect ease, Calvin Klein signals a new direction for spring: long, lean and beautifully undressed. Could anything be simpler, or more appealing? From the collection, an ankle-busting shift in pale yellow linen. The Shop on Union Square [d. 165] - Macy's San Francisco, Stanford, Fresno and San Rafael

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Macy's at Galleria, 1975, San Francisco, California.
The new Continental. Its luxury is simply a reflection of its high technology.

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THE AMERICAN CONSERVATORY THEATRE

Presents

JOHN GABRIEL BORKMAN
by Henrik Ibsen

The Cast

John Gabriel Borkman . . . . . . . . William Paterson
Fru Gunhild Borkman . . . . . . . . . Marrian Walters
Student Erhart Borkman . . . . . . . . Nicholas Kaledin
Froken Ella Rentheim . . . . . . . . . . Anne Lawder
Fru Fanny Wilton . . . . . . . . . . . . . Barbara Dirickson
Vilhelm Foldal . . . . . . . . . . . . . . . . . . . . . . Dakin Matthews
Frida Foldal . . . . . . . . . . . . . . . . . . . . . . . . . Nancy Carlin
Malene, the Borkman's maid . . . . . . . Johanna Jackson

Translated and Directed by Allen Fletcher

Scenery by Ralph Funicello
Costumes by Michael Casey
Lighting by Robert Peterson
Original music by Larry Delinger
Sound by Christopher Moore
Hairstyles by Rick Echols
Assistant Director Bob Krakower

The action takes place on the Rentheim family estate outside of Christiania on a winter night in the latter part of the last century.

There will be one twelve-minute intermission.

UNDERSTUDIES
Borkman—Sydney Walker; Gunhild—DeAnn Mears; Erhart—John DeMita
Elle—Tynia Thomas; Fanny—Nancy Houfek; Foldal—Allen Fletcher;
Frida—Annette Bening; Malene—Linda Aldrich

This production is made possible by a generous gift from the Mellon Foundation.
The American Conservatory Theatre

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by Henrik Ibsen

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by Jeffrey Hinch

Men must endure / Their going hence even as their coming hither. / Ripeness is all. — Keats, ‘Ode’

By the time of his death in 1906, Henrik Ibsen had a solid reputation as one of the world’s great playwrights, indeed as one of the most important and influential of modern dramatists. Having written twenty-four plays and satirized the conventions that surrounded even the seemingly most subjective of them at the times of their premiere performances, Ibsen enjoyed the adulation of progressive-thinking readers and playwrights everywhere. His works were passionately championed around the world by eagerly respected literary lights such as George Bernard Shaw, Gerhart Hauptmann, Thomas Hardy, Rainer Maria Rilke and Sigfried Freudl. On the occasion of his seventy-third birthday, an Irish admirer, James Joyce (then but a lad of nineteen), wrote to Dublin to send his greetings and tell of the esteem in which he held the aging playwright. “Your work on earth draws to a close and you are near the silence,” Joyce wrote. “It is getting dark for you. . . . But I am sure that higher and holier enlightenment lies—onward!”

Darkness closed in on Ibsen during his last five years, a series of strokes taking first most of his speech and then the ability to walk. But to the end his mind was at work as even he sat debilitated in a chair by the window of his house in Christiania (now Oslo) looking through falling leaves at the world outside. From his deathbed he launched his parting shot in response to a rumor which was reported to family members that following an afternoon visit from his doctor, the consumptive patient seemed to be taking a little better. With his last words, just hours before his death, Ibsen corrected them: “On the contrary!”

The Norwegian government, with which Ibsen quarreled frequently during his lifetime, gave its departed hero a state funeral. Over twelve thousand mourners paid their last respects to the writer as he lay in state. Suzannah, Ibsen’s widow, did not attend the ceremony on the orders of her doctor but Sigríð, their only child, represented the family at the church. It was Sigríð who ordered that his father be buried next to a column on which was engraved a mountain miner’s hammer in recognition of the symbol that first appeared in Ibsen’s work when he was a young poet and later

reinterpreted in John Gabriel Borkman, his penultimate play.

The longman, or miner, occupies a place in Norwegian folklore like that of Paul Bunyan in our own culture. He is a romantic figure who lives and works in isolation, so in tune with nature that the earth readily responds to his knowing touch by releasing its treasures into his hands. As a boy Ibsen lived barely half a mile from an iron mine and was seduced by the mystery of ore toiling remon- nantly beneath the surface of the earth. When he was twenty-three years old, he composed a dramatic poem entitled “The Miner” in which he spoke metaphorically of his calling as a writer. It was a poem which its author frequently revised during the next twenty years until the publication of his Collected Poems in 1871. Its theme remained ever close to Ibsen, foretelling his future as an artist. In Michael Meyer’s translation the poem reads:

Green and thunder, mountain wall, / Before my heart hammer blow. / Downwards I must carry my way / I hear the iron ore ring. 

Deep in the mountain’s lonely night / The rich treasure beckons us / Diamonds and precious stones / Among the red branches of the great tree. / Here in the darkness there is peace, / Peace and rest for eternity. / Heavy hammer, break me the way / To the heart-beating of what lies hidden there.

When I first entered here / I thought of my innocence / “The spirit of the dark will guide me for life’s obscure riddle.” / No spirit yet taught me the strange answer. / No sun shines from the depths. / Was I wrong? Does this path / Not lead to the light? / But the light blinds my eyes / If I seek in the mountains. / No, I must go down into the dark. / Friend peace see there. / Heavy hammer, break me the way / To the heart-beating of what lies hidden there?

It blew follow bliss. / Till I sink weak and tired. / No ray of morning lights. / No sound of hope rings.

Like Borkman, Ibsen had suffered the indignities that accompany economic disaster. His father’s bankruptcy when he was seven years old left him with a haunting fear of poverty. Many of his early plays contain references to insolvency and in The Wild Duck (1884) he created the character of Old Edal to illustrate the disgrace a failed breadwinner brings down upon his family. This theme is reintroduced and reinforced in John Gabriel Borkman which also shares in common with the earlier play dependence on an incident from Ibsen’s student days. In 1851 the entire city of Christiania became involved in the scandal surrounding the misfortunes of a high-ranking army officer from a good family who was accused of embezzlement. At first the officer denied the charges made against him but then he unsuccesssfully attempted suicide. After serving a four-year prison sentence he returned home and spent the rest of his life shut up in solitude, refusing to see or speak to anyone. This story and another of a bank director who went to jail for squandering his depositors’ money on ill-advised investments, provided Ibsen with the basis of John Gabriel Borkman’s plot.

Other figures from life found their way into Ibsen’s play: “Everything that I have written,” he said about the time of John Gabriel Borkman’s composition, “are so intimately connected with what I have lived through!” The character of Vilhelm Folldal, Borkman’s former clerk, is based on Ibsen’s earliest professional work, as a playwright, is based on a friend from Ibsen’s youth named Vilhelm Foss. Like Foss, Folldal never rose beyond the station of clerk, but his spirit was kept aloft by the secret dream that one day his verses would be published and he would be discovered to be a great poet. Gumbold, Borkman’s long-suffering wife, is based on Tanya, Ibsen’s wife Tanya, Ibsen’s long suffered wife, is based on Tanya, Ibsen’s wife.

Certainly Ibsen’s long marriage had never been one of easy courtship, but in John Gabriel Borkman, Ibsen married to establish a partnership that would help him to achieve his national ambitions. In his later years he carried on several chaste affairs with girls much younger than he, perhaps seeking in their companionship the love he had rejected as a young man. A contemporary account of Ibsen’s marriage went so far as to suggest that Ibsen, like John, could have had a love story. “Ibsen and his wife,” described Ibsen’s sister, Sigrid, in a manner making him seem that which he was not. “Borkman. ‘They cannot find peace through love,’ observed an acquaintance of Henrik and Suzannah. ‘But when the wage war on each other, ruthlessly, coldly and yet she loves him, if not through their very father one, sick in the sadness that could befal any child, to see divided what should be reconciled in him?’

Ibsen began work on John Gabriel Borkman in the spring of 1886. At the time he was sixty-eight years old, hoping to have it completed and in the bookshops by the year’s end so to maintain the biennial regularity with which his plays had appeared for over twenty years. “I am busy with a new play,” he wrote to the scholar and critic Georg Brändes in April, “and I don’t want to put it off for longer than I need. I could so easily have a tilt on my head before I started to write the last verse. And what then?” The first draft of the play was set down in July and August as Ibsen rolled in his study bedchamber on the recently acquired portrait of the Swedish playwright August Strindberg. “Having that madman staring down at me helps me to work,” Ibsen explained to astonished visitors. “He is my mental enemy and as I bang there and watch while I write!”

While making revisions on the play, Ibsen wrote his publisher, Jacob Hegel: “The play is fairly long and acts and I think the work may be said to be good and successful.” Hegel spoke eight years later about the end of Ibsen’s career polishing the script from first to final draft and delivering the manuscript in October. “I think you shall have twice joy from it,” he told Hegel. The play was published in five volumes on December 15, 1886, in an edition of twelve thousand copes, the largest ever for any Ibsen book. Even so, demand was so great that three thousand additional copies were printed the same day. Almost instantly translations into English (by William Archer), German (by Ibsen’s son, Sigrid), French and Russian appeared. On publication, the play was immediately, widely and enthusiastically reviewed by literary critics in Norway, Sweden, Denmark and across Europe. Henry James, one of the play’s most notorius critics, declared in The Nation: “Never has Ibsen juggled more gallantly with difficulty and danger than in this new, patient, and promising John Gabriel Borkman, in which a great span of tragedy is taken

L’Olivier in San Francisco’s Golden Gateway Center is “…like dining in the French countryside.”

Gourmet Magazine
March 1983
by Jeffrey Hinch

Men must endure
The going hence, even as their coming hither.
Ripeness is all. — Keats, IV.12

By the time of his death in 1906, Henrik Ibsen had become one of the world’s great playwrights, noted as a master of modern drama. Having written twenty-four plays and satirized the controversies that surrounded even the seemingly most submissive of them at the times of their première performances, Ibsen enjoyed the adulation of progressive-thinking readers and playwrights everywhere. His works were passionately championed around the world by eagerly respected literary lights such as George Bernard Shaw, Gertrude Stein, and Oscar Wilde. Thomas Hardy, Rainer Maria Rilke and Sigrid Undset. On the occasion of his seventy-third birthday, an Irish admirer, James Joyce (then but a lad of nineteen), wrote to Ibsen to send his greeting and tell of the esteem in which he held the aging playwright. “Your work on earth draws to a close and you are near the silence”, Joyce wrote. “It is getting dark for us . . . But I am sure that higher and holier enlightenments lies—onward!”

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Glean and gather, mountain wall,
Before your heavy hammer blow.
Downdrown I must carry my way
I till the iron orelies sing.

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The rich treasure beckons back;
Diamonds and precious stone,
Among the red branches of the grief.
Here in the darkness there is peace,
Peace and rest for cermirks.
Heavy hammer, break me the way
To the heart-humbar of what lies hidden there...

When I first entered here
I thought to my innocence
“The spirits of the dark will show me;
What’s the use of me sitting here?”

No spirit yet taught me the strange answer.
No sun rises from the darkness.
Was I wrong? Does this path
Not lead to the light?
But the light’s hands are even
If I seek in the mountains.
No, I must go down into the dark.
Friend peace see there.
Heavy hammer, break me the way
To the heart-chamber of what lies hidden there.

So slow follows this.
Till he sinks weak and faint.
No song of morning chimes.
No sound of hope rises.

Like Borkman, Ibsen had suffered the indigencies that accompany economic disaster. His father’s bankruptcy when he was seven years old left him with a haunting fear of poverty. Many of his early plays contain references to insolvency and in The Wild Duck (1884) he created the character of Old Ekdal to illustrate the disgrace a failed breadwinner brings on his family. This theme is reinvented and reinforced in John Gabriel Borkman which also shares in common with the earlier play dependence on an incident from Ibsen’s student days. In 1851 the entire city of Christiania became a scene in the scan-
dal surrounding the misfortunes of a high-ranking army officer from a good family who was accused of embezzlement. At first the officer denied the charges made against him but then he unsuccessfullly attempted suicide. After serving a four-year prison sentence he returned home and spent the rest of his life shut up in solitude, refusing to see or speak to anyone. This story and another of a bankrupt director who went to jail for squandering his depositors’ money are all recalled with a wistfullness and a sense of woe and helplessness in Ibsen’s subsequent work. During one of his visits to the theatre, the writer was introduced to the young woman who inspired Henrik Ibsen’s affair with the beauty of John Gabriel Borkman plot.

Other figures from life found their way into Ibsen’s plays. “Everything that I have written,” he said about the time of John Gabriel Borkman’s composition, “is most intimately connected with what I have lived through”.
The character of Wilhelm Fahl, Borkman’s former clerk, was a flamboyant, a Hello Kitty, and a real playwright, is based on a friend from Ibsen’s youth named Wilhem Foss. Like Fahl, Foss never rose beyond the sta-
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affairs with girls much younger than he, perhaps seeking in their companionship the love he had rejected as a young man. A contemporary account of Ibsen’s mar-
riage not only suggests its similarities to Borkman’s Loveless unions but also describes Ibsen’s son, Sigurd, in a manner making him seem the life-time heir of John Gabriel Borkman. “They cannot find peace through love,” observed an acquaintance of Henrik, and Susannah Ibsen resented the wage war on each other, ruthlessly, coldly and yet she loves him, if only through the very fact that one son, which is the saddest that could befall any child, to see divided what should be reconciled in him.”

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While making revisions on the play, Ibsen wrote to his publisher, Jacob Hegel, “The play is fairly long and good. I think the work must be said to be good and successful”.

Ibsen wrote eight plays polishing the script from first to final draft and delivered the manuscript in October: “I think we shall have some joy from it,” he told Hegel. The play was published in the German’s Christmas pocket edition (December 15, 1896), in an edition of twelve thousand

copies, the largest ever for any Ibsen work. Even so, demand was so great that three thousand additional copies were printed the same day. Almost instantly translated into English by William Archer, German (by Ibsen’s son, Sigurd), French and Russian appeared. On publication, the play was immediately, widely and reverently reviewed by literary critics in Norway, Sweden, Denmark and across Europe. Henry James, one of the play’s most notable reviewers, declared in his New York Tribune review, “Never has Ibsen juggled more gallantly with difficulty and danger than in this year’s really prodigious John Gabriel Borkman, in which a great span of tragedy is taken

In San Francisco’s Golden Gateway Center is... Click here to view full article.
between three or four persons—a trio of the grim and grizzled—in the three hours of a winter’s evening, in which the whole thing thrilled with an actuality that fairly shakes us as we read, and in which, as the very flower of his artistic triumph, he has given us for the most beautiful and touching of his heroes a red-nosed red maids of stirt.”

The world premiere of John Gabriel Borkman took place on January 30, 1877, in simultaneous productions at both the Finnish and Swedish theatres in Helsinki. Within the week the play was seen in Frankfurt and by the end of the month it had been played in some fifteen cities in six different countries. The Norwegian premiere was seen in Christiania but thirty miles outside of the capital city in the small town of Drammen. The enterprising manager had secured rights to present the play in the provinces of Norway and had his first production ready six days before the Christiania Theatre opened its own. Special trains were arranged to bring theatre-goers eager for a first look at Ibsen’s new play to Drammen; the manager’s ingenuity was rewarded with good receipts and, coincidentally, better reviews than those received by the company in the city. The first wave of critical response to the play was unanimously favorable. Several early notices called attention to the way in which actors in the title role made themselves up in the likeness of either prominent local politicians or Ibsen himself, presumably to lend the play increased immediacy and topicality. But regardless of the cut of the wig worn by the leading players or the language in which the play was performed during the next years, John Gabriel Borkman had greater success with the press and the public than any of Ibsen’s plays since A Doll’s House in 1879.

American audiences did not see the play until 1926, in a production translated and directed by, and starring Eva Le Gallienne as Ella Rentheim. Le Gallienne had a long-running romance with the play and revived it frequently. The last time it was performed under her auspices was in 1946 when she performed along with Victor Jory as Borkman, Margaret Webster as Gushild, and the twenty-year-old newcomer Anne Jackson as Frida Fosli. The play is less often performed here than in England and was not seen in New York at all between 1946 and 1977 when it was revived by the Roundabout Theatre with Robert Patterson in the title role. Three years later, the Circle in the Square presented a well-received production starring E. G. Marshall as Borkman, Rosemary Murphy as Gushild, Irene Worth as Ella Rentheim and Richard Kuss (seen two seasons ago in A.C.T.’s The Mother of Manna), as Vilhelm Fosli.

The most celebrated Borkman of recent times was the late Ralph Richardson in the John Hall’s 1974 production at England’s National Theatre. Richardson played the definitive Peer in Ibsen’s Peer Gynt (1867) a generation earlier and had always wanted to have a go at the author’s dark hero. His approach to the role emphasized its poetic qualities.

A note in rehearsals, Richardson joked, “I’ve got the John, I’ve got the Borkman, but I’m still looking for the Gabriel.” The choice of the central character’s name is one of the few points on which Ibsen, always wary of expounding his plays for actors and directors, did once comment. The English “John” he explained years after he wrote the play, is meant to suggest the title of the character associated with business and quotidiant circumstances. The name of the archangel and trumpeter of the Last Judgment “Gabriel” on the other hand, is intended to point up the character’s genius and the poetry with which his life is touched. The only other observation we have from Ibsen on the play comes from a newspaper interview. In response to a question regarding the interpretation of the role of Gushild, he said, “The main thing is that Mrs. Borkman loves her husband. Initially she was not a hard and evil woman but a loving wife who had become hard and evil from the disappointments she had suffered. She was disappointed by her husband first in love, then in respect of his genius. . . . If Mrs. Borkman had not loved her husband, she would have forgotten him long ago.”

Now she waits for the sick wolf whose steps she hears every day, just as he waits for the world, so she waits for him.”

John Gabriel Borkman is filled with the exasperating frustration and anxiety of waiting but it also breathes with the energy of an artist’s attempt to finish his life’s work before time runs out. It provides a retrospective view of Ibsen’s work as well as his life by combining the poetic virtues of such plays as Brand (1866) and Peer Gynt with the realism of landmark dramas like A Doll’s House and An Enemy of the People (1882). “To write is to pass judgment on oneself,” Ibsen claimed and in his consummate play he purges himself and his tragic counterpart to the full extent of his literary powers. Like the mountain miner in Ibsen’s youthful poem, Borkman is left out in the cold when “No ray of morning, No son of hope rises” and condemned to die as he lived, in the icy shadows, a figure frozen in time inhabiting what the painter Edward Munch called “The most powerful winter landscape in Scandinavian art.”

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John Gabriel Borkman is filled with the enviable frustration and anxiety of waiting but it also bristles with the energy of an artist’s attempts to finish his life’s work. He is brave at times. His love affairs are a byproduct of this. As is his rich and romantic life. The play is a rich tapestry of Ibsen’s work as well as his life by combining the poetic values of such plays as Brand (1866) and Peer Gynt with the realism of landmark dramas like A Doll’s House and An Enemy of the People (1882). “To write is to pass judgment on oneself,” Ibsen claimed and in his penultimate play he makes himself and his tragic counterpart to the full extent of his literary powers. Like the mountain miner in Ibsen’s youthful poem, Borkman is left out in the cold where “No ray of morning. No sun of hope rose,” and condemned to die as he lived, in the icy shadows, a figure frozen in time inhabiting what the painter Edward Munch called “The most powerful winter landscape in Scandinavian art.”
THE AMERICAN CONSERVATORY THEATRE

Presents

DIAL “M” FOR MURDER
(1952)
by Frederick Knott

The Cast

Margot Wendice ............... Barbara Dirickson
Max Halliday .................. John Hertzler
Tony Wendice .................. Peter Donat
Captain Legate ................. Ray Reinhardt
Inspector Hubbard ............... William Paterson
Thompson ...................... John DeMita®
Tom O’Brien**

Directed by Edward Hastings

Scenery by ................. Richard Seger
Costumes by ................ Michael Casey
Lighting by ................... Robert Peterson
Hairstyles by ................. Rick Echols
Assistant Director .......... Michael Pulizano

The action of the play takes place in the living room of the Wendices’ apartment in London.

ACT ONE
Scene I — A Friday evening in September.
Scene II — An hour later.

ACT TWO
Scene I — Saturday evening.
Scene II — Later that night.
Scene III — Sunday morning.

ACT THREE
A few months later. Early afternoon.

There will be two 15-minute intermissions.

*Jan. 3, 7, 11, 17, 21, 28, Feb. 2 evenings;
Jan. 12, 19, 23, matinees.

**Jan. 2, 6, 12, 18, 20, 23 evenings;
Jan. 11, 14, Feb. 8 matinees.

UNDERSTUDIES
Margot Wendice — Carolyn McCormick; Max Halliday — D. Paul Yeuell; Tony Wendice — Peter Bretz;
Captain Legate — Drew Eshelman

Alternate for Inspector Hubbard — James Edmondson.

This production is made possible by a generous gift from the BankAmerica Foundation.
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Scene II — Later that night.
Scene III — Sunday morning.

ACT THREE
A few months later. Early afternoon.

There will be two 10-minute intervals.

*Jan. 3, 7, 11, 17, 21, 28, Feb. 7 evenings;
Jan. 12, 18, 21, matinees.

**Jan. 2, 6, 12, 18, 20, 23 evenings;
Jan. 11, 14, Feb. 3 matinees.

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NOTES FOR KNOTT

Edward Allan Poe is widely held to be the father of the modern whodunit. The exploits of many lostbeakers and bounders had been chronicled earlier by such notable writers as Voltaire, Defoe, Balsac and Smollett but it was not until Poe perpetrated his masterful Murders In the Rue Morgue in 1841 that the elements of fear and suspense were successfully combined with those of crime and detection to form what is now recognized as popular detective fiction. Poe's crafty hero, Auguste Dupin, was the first in a long line of sleuths who, to the present, through their cunning and by means of heavy and developed skills of observation and deduction, continue to solve crimes of the century on an almost daily basis.

The most famous of all literary detectives, Sherlock Holmes, first appeared in 1887 in Arthur Conan Doyle's story, A Study in Scarlet. Twelve years later Sherlock Holmes by William Gillette inaugurated the tradition of the detective story on stage by introducing playgoers to the great thespian. A lively theatrical career has ensued for Holmes, including starring turns in a number of plays and at least one musical comedy. His familiar figure, braced against the London fog in deerstalker hat and inverness coat, was seen on Broadway as recently as four years ago in Paul Giaman's The Crucible of Blood. Based on Conan Doyle's The Sign of Four, the new play, produced by A.C.T. in 1956, once again placed Holmes and the genre of literature that he has come to symbolize prominently at center stage.

Between the premieres of Sherlock Holmes and The Crucible of Blood, innumerable acts of murder and mayhem were performed in theaters around the world. Patrick Hamilton's Angel Street and Agatha Christie's Ten Little Indians were added to the mysteries that kept audiences in England and America rapt in their seats. More recently, thrillers on the order of Scream by Anthony Shaffer and Deathtrap by Ira Levin have fed the playgoing public's appetite for whodunits. An era of blood and thunder-filled melodramas and contemporary psychological suspense dramas, Dial "M" for Murder falls nearly in mid-century. First performed in London in 1952, Frederick Knott's play has become a classic of its kind and one of the most popular theatrical thrillers ever written. Dial "M" had a long run on Broadway, has been performed in 25 languages in over 200 countries, was made into a feature film by Alfred Hitchcock and has been adapted for television on four separate occasions. Looking back with digital ingenuity, Knott has created a whodunit in which the identity of the被害人 will be revealed not by the mysterious "Mystery" from the play's outset it is apparent that Tony Wendig, a tennis champion who has lost his winning ways, is planning to do it in his wife so that he can inherit her fortune. With Wendig in the immediate foreboding of Dial "M"’s action, his evil intentions completely uncloaked, the audience becomes an accomplice to the perpetrator's crime.

Frederick Knott is an Englishman who was born in a Wiltshire, England, and whose father was teaching at Grifith College. The boy spent his first six years in China and was then sent to England for his secondary and college education, where he attended Cambridge University, graduating with a degree in law. While in school, Knott played tennis on the University tennis team and made his first visit to America in 1937 as the captain of the combined Oxford and Cambridge team who played against Harvard and Yale in Newport, Rhode Island.

During World War II Knott served in the British Army and in 1946 revisited as a major in the Artillery. The following year, pursuing an interest in dramatic writing, he became an aide to the J. Arthur Rank film organization in London. He quickly grew frustrated with writing film treatments that never got made into movies and decided that a career as a playwright would lead him to success. Dial "M" for Murder opened at the Westminster Theatre on June 19, 1952. The "London Times" praised the workmanship of the play and commented of its plot, "It can hardly be called a sporting attempt at writing a murder play. Maurice Evans, also saw the play while in London working on a film. To the surprise of critics and playwrights used to seeing him perform in the works of Shakespeare and Shaw, Evans arranged to star in the American production of the play. The pre-Broadway tour of Dial "M" opened in October 1952 at the newly re-furnished Sam S. Shubert Memorial Theatre in Washington, DC. During previews of the show the reaction of the elderly lady sitting in the front row of the theatre convinced Evans that his first foray into popular drama would be a success, following a line in which it is suggested to the nurse that Tony Wendig is having been condemned to death for killing her would become murder; might change her will to prevent him from profiting from her execution, the little old lady loudly exclaimed, "Oh no!" Her comment brought the rest of the house down in laughter and made clear to Evans that an audience could become as caught up in the plot of a thriller as in a Shakespearean tragedy.

On the second night of the Washington run President Harry S. Truman attended the play. The actor playing the role of the show, Truman complimented them on their performances and told them that the evening had provided him with just the kind of relaxation he needed to take to mind off the pressures of his job.

The New York critics shared the President's enthusiasm for Dial "M" for Murder and the play opened on Broadway on October 29, 1952. "Maurice Evans should be relabeled for engaging himself so completely playing the role of Tony Wendig. Brook Atkinson wrote in the New York Times, "This is a remarkably good thriller, tingling with excitement." Walter Kerr, reviewing for the New York Herald-Tribune observed that "The perfection of the puzzle and sheer ability of a couple of slick opponents provides the special exhilaration of Dial "M". The game is a good one—fast, right and full of surprises." The play proved to be an enormous hit in New York than it had in London, running a total of 552 performances and earning the first Edgar Allan Poe Award ever presented by the Mystery Writer's of America to a Broadway play.

Frederick Knott has written only three plays since he had his success with Dial "M" for Murder. The first, The Night of thenic, an adaptation of Ben Jonson's Volpone, played for 21 performances in London in 1952. Knott's next play, White M, played 54 weeks in New York in 1962. Want! Dial! played in 1966 and 1968 and its author's gift for crafting stirring thrillers by running on Broadway for over a year. Knott has lived in the United States for the past 40 years and has written and appeared at the Cape Playhouse in Chatham, New Jersey. He no longer gives interviews, where he allow recent photographs of himself to be used in conjunction with his albums. 

"—J.H.
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Earl in its London engagement Noel Coward saw Dial "M" and expressed amazement that so small a play could be its author's first. "Although your play is deliberately hokum," the Master told Knott, "it is a first-class play of the sort that I have seen in the people are real. And these are the sort of plays that are written and produced by men with the spirit of Shakespeare and Shaw exists, Evans arranged to star in the American production.

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TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).
Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets.
Box Office Hours: 10 a.m. through the first intermission of the evening performance.
For information call 673-6440.
Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre Lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BASS or Ticket-Entourage) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: if tickets are held for you at the box office, it is best to pick them up at least one-half hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.
If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance; so those who have arrived on time are not disturbed.

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call (415) 771-0338 or 771-3880 (Voice) Special thanks to Steven Frisch Rudorff for his hard work and excellent performance in interpreting each show.

CHILDREN
Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

CREDITS
Larry Merkle for A.C.T. photography; special thanks to Herbert Bensard and staff of Herberson's Furs Inc. for fur storage and services.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacques Jordan at A.C.T. (415) 771-3880.
HOW TO BUY TICKETS
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Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 10 a.m. through the first intermission of the evening performance. 
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Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list at the Geary Theatre Lobby.

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BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at 1000 minutes prior to show time. If, as A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to showtime. Donations are accepted by telephone only on the day of the performance. Receipts for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL AT THE THEATRE
A.C.T. performances start on time. Certain times vary; please check your tickets! Latecomers will be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

WHEELCHAIR ACCESS
Boxes are available for wheelchair users for the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

ASL AT A.C.T.
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GIFT IDEAS
Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $16.75 each. Prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students come to A.C.T. from other parts of the country say they miss the most.

Please . . . if you would like to welcome one or two young actors into your home this season for an evening meal, put your name on the Hospitality List now. Call Merchise or Emily at the Conservatory office (771-3880).

SPRING CLEANING
The A.C.T. prop department welcomes the donation of any useable furniture, clothing, books and other household items. Please call the production office, 771-3880.

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**AMERICAN CONSERVATORY THEATRE**

RePERTORY for the 1983-84 Season

Arms and the Man
George Bernard Shaw

November 1-December 2

Dial "M" for Murder
Frederick Knott

November 22-February 5

A Christmas Carol
Charles Dickens

December 1-December 24

John Gabriel Borkman
Henrik Ibsen

January 10-March 1

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**A MIDSUMMER NIGHT’S DREAM**

Monday, Jan. 30, 1984 – Actress-director James Edmondson engages noted Shakespearean scholar Stephen Booth in a lively exchange about the Bard’s most fanciful play.

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**ANGELS FALL**

Monday, March 12, 1984 – Director Edward Hastings talks about Williams’ fine piece of theatre.

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**THE SLEEPING PRINCE**

Monday, April 2, 1984 – Well-known dramaturg Martin Einav joins director James Edmondson to discuss this enchanting play wrought as a contribution to the festivities surrounding the coronation of Queen Elizabeth II.

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**THE DOLLY**

Monday, May 7, 1984 – This superb drama, first produced at A.C.T. as part of the Plays-in-Progress series, receives a stimulating examination by director Larry Hecht and playwright Robert Locke.

All Prologues 5:30 to 6:30 at the Geary Theatre.
Doors at the Geary Theatre open one-half hour before the first PROLOGUE starts. Seating for the PROLOGUE is unreserved and Free of Charge.

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**PROLOGUES**

sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.

Designed to illuminate and enrich the experience of each of the seven new productions in A.C.T.'s 1983-'84 repertoire, the PROLOGUES series features directors, actors and scholars in lively discussion and commentary. Enhance your theatre-going this season by attending the PROLOGUE!

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**JOHN GABRIEL BORKMAN**

Monday, Jan. 9, 1984 – A dialogue on Ibsen’s pedestal/point play by Director Allen Fletcher and Professor Charles Lyons, Chairman, Stanford Department of Drama.

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“A PRAIRIE HOME COMPANION”

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**RADIO EVEN A CITY SLICKER CAN LOVE.**

WITH GARRISON KEILLOR

SATURDAYS 6:00 PM

Made possible by a grant from Synthet, Inc.
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**“ACT II” AUCTION GALA**

**RECREATES AUTHENTIC 1920s RAILWAY THEME**

When guests arrive at the American Conservatory Theatre’s “Act II” Auction Gala this spring, they will be transported to the glamour, romance and absolute luxury of railway travel in the 1920s. The second annual Gala is scheduled for March 16, 1984, from 5:30 p.m. to 1:30 a.m. in the Grand Ballroom of the elegant St. Francis Hotel. Honorary Chairmen Mr. and Mrs. Samuel H. Armstrong and Celebrity Chairman, A.C.T. alumna and actress Miss Michael Learned will host the black-tie event, which will include cocktails, an elegant dinner, live and silent auctions, dancing and entertainment.

A.C.T. Set Designer Richard Seger is recreating a deluxe railway car of the period to underscore the event’s theme of the legendary Orient-Express. Working with a staff of twelve from the company’s production, scenery and prop departments, Mr. Seger will perform his own brand of artistry for “Act II” in the manner of a major theatrical production. Upon entering the foyer of the Grand Ballroom, auction patrons will find themselves on a station loading platform, replace with steam, and will proceed through the side facade of a railway car. Once inside, they will discover the atmosphere of a dining car, without the cushioning dimensions of the real thing. Mr. Seger is adhering to the prestigious train’s traditional colors of gray, blue and gold, and will stencil its emblem on the table linens. In addition, he will reproduce with silk-screen the art deco marquetry panels of inlaid wood to be found on the walls of various cars.

Attendance to “Act II” will be limited to 600, including fifteen “Benefactor” tables of ten. “Act II”’s 15 Benefactors will be treated to a special midnight breakfast at Neiman-Marcus’ Rounda restaurant, where they will be eligible for a drawing with a dessert plate for two on the famed Venice Simplon-Orient-Express as the featured prize.

All interested volunteers or donors of auction items are encouraged to contact “Act II” consulting director Ingrid Weis at A.C.T., (415) 771-8800. Here are just a few more of the fabulous donations received by the “Act II” acquisition committee:

- A rare and original suit worn by actor Richard Burton in “Othello.”
- A magnificent necklace of 800 diamonds.
- A rare 18th-century French clock.
- A complete set of 19th-century French porcelain.
- A rare 19th-century French painting.

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**“A PRAIRIE HOME COMPANION”**

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SATURDAYS 6:00 PM

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"ACT II" AUCTION GALA RECREATES AUTHENTIC 1920s RAILWAY THEME

When guests arrive at the American Conservatory Theatre's "ACT II" Auction Gala this spring, they will be transported to the glamour, romance and absolute luxury of railway travel in the 1920s. The second annual Gala is scheduled for March 18, 1984, from 5:30 p.m. to 1:30 a.m. in the Grand Ballroom of the elegant St. Francis Hotel. Honorary Chairman Mr. and Mrs. Samuel H. Armour and Celebrity Chairman, A.C.T. alumna and actress Miss Michael Learned will host the black-tie event, which will include cocktails, an elegant dinner, live and silent auctions, dancing and entertainment.

A.C.T. Set Designer Richard Seger is recreating a deluxe railway car of the period to underscore the event's theme of the legendary Orient-Express. Working with a staff of twelve from the company's production, scenery and prop departments, Mr. Seger will perform his own brand of artistry for "ACT II" in the manner of a major theatrical production. Upon entering the foyer of the Grand Ballroom, auction patrons will find themselves on a station loading platform, replete with steam, and will proceed through the side facade of a railway car. Once inside, they will discover the atmosphere of a dining car, without the coaling dimensions of the real thing. Mr. Seger is adhering to the prestigious train's traditional colors of gray, blue and gold, and will stencil its emblem on the table linens. In addition, he will reproduce with silk-screen the art deco marquetry panels of inlaid wood to be found on the walls of various cars.

Attendance to "ACT II" will be limited to 600, including fifteen "Benefactor" tables of ten. "ACT II"'s 150 Benefactors will be treated to a special midnight breakfast at Neiman-Marcus' Roundup restaurant, where they will be eligible for a drawing with lavish prizes for two on the famed Venice Simplified Orient-Express as the featured prize.

All interested volunteers or donors of auction items are encouraged to contact "ACT II" Consulting Director Ingrid Weiss at A.C.T., (415) 771-3880. Here are just a few of the fabulous donations received by the "ACT II" Acquisitions Committee:

- A wine country tour hosted by wine critic Harvey Steiman.
- A week of cooking classes at Roger Verge's L'ecolede Moulin and two dinners for two at L'Amandier and Le Moulin de Mougin, France.
- Ten magnums of 1978 Cabernet Sauvignon from Shaw & Sons Vineyard.
- One week for four at Louise Properties in Menthon.
- Four hotels each of 1975, 1977 and 1978 vintage port from Quinta Winery.
- Gourmet luncheon and wine-tasting for eight at Jordan Vineyard and Winery.
- Roundtrip airline and six-night stay for two at the Sun Valley Lodge, donated by George Guidi.
- A banquet for ten at Modesto Lamotte's.
- A tour, tasting and lunch for six with winemaker Theo Rosenbaum at Sterling Vineyards.
- Three nights, one dinner and three breakfasts for two in the fully equipped and staffed Chateau Bellegarde in Puilliac, France, donated by Rocca- Vanguard & Company.
- One full session of cooking classes at the Mondavi Winery's "Great Chefs of France" series.
- Four bottles of 1973 Cabernet Sauvignon from Maysacan Vineyard.

AMERICAN CONSERVATORY THEATRE
Repertory for the 1983-84 Season

Arms and the Man
George Bernard Shaw
November 1-December 2

Dial "M" for Murder
Frederick Knott
November 22-February 2

A Christmas Carol
Charles Dickens
December 1-December 24

John Gabriel Borkman
Henrik Ibsen
January 10-March 1

A Midsummer Night's Dream
William Shakespeare
January 31-March 17

Angels Fall
Laurel Wilson
March 13-April 21

The Sleeping Prince
Terence Rattigan
April 5-May 12

The Dolly
Robert Locke
May 8-June 2

P rologues
sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.

Designed to illuminate and enrich the experience of each of the seven new productions in A.C.T.'s 1983-84 repertory, the PROLOGUES series features directors, actors and scholars in lively discussion and commentary. Enhance your theatre-going this season by attending the PROLOGUEs:

JOHN GABRIEL BORKMAN
Monday, Jan. 30, 1984—Academy Award winning director James Edmondson engages noted Shakespearean scholar Stephen Booth in a lively exchange about Ibsen's most famous play.

ANGELS FALL
Monday, March 12, 1984—Director Edward Hastings talks about Wilson's fierce piece of theatre.

A PRAIRIE HOME COMPANION
Monday, July 9, 1984—A dialogue on Bean's period piece play by Director Allen Fletcher and Professor Charles Lyons, Chairman, Stanford Department of Drama.

A MIDSUMMER NIGHT'S DREAM
Monday, Jan. 30, 1984—Director James Edmondson engages noted Shakespearean scholar Stephen Booth in a lively exchange about the Bard's most famous play.

RADIO EVEN A CITY SLICKER CAN LOVE.

THE SLEEPING PRINCE
Monday, April 2, 1984—Well-known dramaturg Martin Eisen joints director James Edmondson to discuss this enchanting play with "a contribution to the realities surrounding the coronation of Queen Elizabeth II.

THE DOLLY
Monday, May 7, 1984—This superb drama, first produced at A.C.T. as part of the Plays-in-Progress series, receives a stimulating examination by director Larry Hecht and playwright Robert Locke.

GARRISON KEILLOR
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Cuvaison wines are available internationally, at the winery, and at selected retail outlets and fine restaurants throughout the United States.

STACY DAVIS MEMORIAL FUND

"Call me an idealist," wrote Stacy Davis, "but more than anything I would like to invent a peaceful world or some kind of something to make the world peaceful, harmonious, and full of love... Yes, if only I could, I would invent the true thing called freedom."

Stacy Davis, a student in A.C.T.'s Young Conservatory, died tragically at the age of 16. In honor of this eager and vital young woman, A.C.T. has created a memorial fund.

All gifts to the Stacy Davis Memorial Fund should be directed to Penny Simi at A.C.T., 450 Geary Street, San Francisco, California 94102. Contributions will go to the aid of the Young Conservatory.

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RADIANT AMERICAN ARTISTS

The previous recipients of the Radiant American Artist Award—honored for their consistently high quality of artistry—are:

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- Rene Auberjonois, R.A.
- Lauren Bacall, R.A.
- William de Kooning, R.A.
- Richard Diebenkorn, R.A.
- Peter Donat, R.A.
- Ellis Fitzgerald, R.A.
- Joan Fontaine, R.A.
- Lynn Fontanne, R.A.
- Janet Gaynor, R.A.
- Julie Harris, R.A.
- Helen Hayes, R.A.
- Katharine Hepburn, R.A.
- Charlton Heston, R.A.
- James Earl Jones, R.A.
- Burt Lancaster, R. A.
- Marsha Mason, R.A.
- DeAnn Mears, R.A.
- Burgess Meredith, R.A.
- Georgi O’Keeffe, R.A.
- William Paterson, R.A.
- Anthony Quinn, R.A.
- Ray Reinhardt, R.A.
- Barbara Rush, R.A.
- Michael Sermay, R.A.
- James Stewart, R.A.
- Gary Trudeau, R.A.
- Cicely Tyson, R.A.
- Sydney Walker, R.A.
- Mariann Walters, R.A.
- Tennessee Williams, R.A.

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CONSERVATORS OF THE AMERICAN ARTS

The previous recipients of the Conservator of the American Arts—honored for their dedication to the health of the arts and to consistently high standards of excellence—are:

- Kurt Herbert Adler, C.A.A.
- Robert O. Anderson, C.A.A.
- Stewart Bradley, C.A.A.
- Thomas Edwards, C.A.A.
- David Faske, C.A.A.
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- Helen Opperheim, C.A.A.
- L.M. Pet, C.A.A.
- Joan Sadler, C.A.A.
- Edwin Skinner, N.Y., C.A.A.
- Roger Stevens, C.A.A.
- William Wilbur, C.A.A.
- Margot de Wilt, C.A.A.

A.C.T. INSTALLS SENNHEISER SYSTEM

Thanks to generous contributions from the Stuart and Mabel Hedden Trust and the Alma Brooks Walker Foundation, A.C.T.'s hearing impaired patrons are now able to hear every word spoken on the Geary Stage. Since the beginning of this season, the Geary Theatre has been equipped with the Sennheiser Sound System, an infrared audio transmission system that works much like FM radio.

Eight emitters mounted on either side of the stage transmit audio from the stage to lightweight headsets worn during the performance. Two types of headsets are available for those patrons who are slightly hard of hearing and for those who wear a hearing aid. The header for those without hearing aids consists of a receiver worn under the chin supported by two acoustical tubes that attach comfortably to the ears. The second type has wires instead of tubes that connect directly to a hearing aid. The volume is adjustable in either system and the emitters are positioned to that the signals can be received anywhere in the audience. The results are instant sound amplification and stunning clarity.

This revolutionary system will enable those who have been unable to attend A.C.T.'s performances due to a partial hearing loss to experience the magic of theatre once again. Headsets are available in the lobby one half hour before performance at no cost to subscribers and $1.00 to nonsubscribers.

For more information about the Sennheiser System, please call Linda Graham at 415-771-3880. It will help a hearing-impaired friend hear the brilliance of A.C.T. by spreading the word.

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Nissan Innovation—at Your Fingertips
An electrically operated 8-way power seat, working with a pneumatic pump, allows the driver to recline and adjust for thigh or lumbar support. Electro-adjustable shocks enable you to select your turbo ride with a 3-way switch on the console.

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Turn it loose and you command the most sophisticated V-6 engine of any production line. 3 liters, fuel-injected, turbocharged, 200 horses powerful. You corner on a new ultra-stable, high-performance suspension.

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A.C.T. is pleased to announce the opening of the beautiful
Radiance Room
downstairs in the Geary Theatre

The Radiance Room will open for cocktails and champagne before and after A.C.T. performances and during intermission.

COME AND MEET THE CAST!
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After theatre entertainment coming soon!

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BALCONY

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TO FIRE ESCAPE
TO FIRE ESCAPE
TO FIRE ESCAPE
TO ALLEYWAY
TO ALLEYWAY
TO ALLEYWAY
TO ALLEYWAY
Good news!

David’s is pleased to inaugurate a new service that is bound to please you. Complimentary valet parking.

During the day have our bonded parking valet take care of your car while you enjoy lunch at David’s and then do your shopping or take in a theatre or movie matinee. When you are ready to go home pick up your car where you left it — from David’s.

At night our bonded parking valet will take care of your car while you drive at David’s before attending one of the City’s many theatrical events. Or you may wish to go first to the theatre and then have a late supper at David’s. Either way your car will be ready when you are.

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CRITICAL WORDS

If you really want to help the American theatre, don’t be an actress, darling. Be an audience. — TALLULAH BANKHEAD

The newspaper critic’s obligation is not to the man who has invested a thousand dollars in a project he hopes to make a profit on, it is to the reader who has invested five cents in his newspaper and is on the verge of investing an additional $7.50 in a theatre seat.

— WALTER KERR (written in 1958)

A play should give you something to think about. When I see a play and understand it the first time, then I know it can’t be much good.

— T.S. ELIOT

The modern world is not given to uncritical admiration. It expects its idols to have feet of clay, and can be reasonably sure that press and camera will report their exact dimensions.

— BARBARA WARD

I have the worst ear for criticism: even when I have created a stage set I like, I always heard the woman in the back of the Dress Circle who says she doesn’t like blue.

— CECIL BEATON

They try to be clever instead of watching me being clever.

— NOEL COWARD (on talkative audiences)

T H A N K Y O U

The A.C.T. family—actors, students and staff—is deeply grateful for the generosity and enthusiasm of all of A.C.T.’s contributors. Last season, A.C.T. balanced its budget and had a small surplus. Following is a partial list of major gifts to A.C.T. over the last 12 months:

CORPORATIONS, FOUNDATIONS & PUBLIC SUPPORT

Bank of America, Inc. 1 year $50,000
California Arts Council 2 years 50,000
Carlin Fund Unrestricted 3,500
Carter Hawley Hale Stores, Inc. 1 year 25,000
Chernoff U.S.A., Inc. Unrestricted 6,000
Ewing W. & Catherine M. Davis Fund Unrestricted 25,000
McKesson, Inc. "Act F" Auction 25,000
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Sears & 1.5 M. H. Found. Unrestricted 6,000
William & Flora Hewlett Found. 1 year—Conservatory 100,000
Hepburn Foundation 3 years 3,000
Louis B. Luce 3 years 30,000
Andrew W. Mellon Foundation 3 years 60,000
National Corporate Theatre Fund 1 year 40,000
National Endowment for the Arts Repertory 205,000
Pacific Telephone Co. Unrestricted 1,500
San Francisco Hotel Tax Fund 1 year 260,000
Shakespeare Corporation 3 years 72,000
Shubert Foundation 3 years 22,500
U.S. Leasing International, Inc. Unrestricted 9,000
Warren Communications, Inc. Flats-in-Progress 5,000
The Paul L. & Phyllis Watts Fund Unrestricted 18,000
The News Fund Unrestricted 15,000

TOTAL $1,121,500

American Conservatory Theatre

JOHN GABRIEL BORKMAN
by Henrik Ibsen

The great Norwegian playwright’s haunting tragedy of a man who renounces love for power and is left bereft of both.

JANUARY 10 THROUGH MARCH 3

DIAL "M" FOR MURDER
by Frederick Knott

Closes February 2

A MIDSUMMER NIGHT’S DREAM
by William Shakespeare

Opens January 31

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Can there be any question? Why bear the sighs and arrows of traffic jams or the outrageous fortune of parking? Take BART against this sea of troubles and by then opposing, end them. Or as Hamlet once said, "Fun Goeth Further On BART!"

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They try to be clever instead of watching me being clever.

— NOLI COWARD (on talkative audiences)

In the theatre, a hero is one who believes that all women are ladies, a villain one who believes that all ladies are women.

— GEORGE JEAN NATHAN

On the whole, this production is an insult to the critical sense, and yet a genuine delight to those amiable qualities that thrive best when the critical sense is out to lunch.

— DONALD MALCOLM (reviewing “Little Mary Sunshine” 1959)

Most actresses want playwrights to write with them in mind. I want them to write with Katharine Cornell or Helen Hayes in mind and then let me have a go at it.

— BEATRICE LILLIE

In London, the theatre-goers expect to laugh; in Paris they wait grimly for proof that they should.

— ROBERT DHERY

— AMERICAN CONSERVATORY THEATRE

— THANK YOU

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— AMERICAN CONSERVATORY THEATRE
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known honor in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nono's Azonia, with composer Leslie Holf, based on A Month in the Country. In 1964, he directed Forts as and Homage at Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters, a graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were: Twelve Angry Men, The Caucasian Chalk Circle, The Tempest, Rosencrantz and Guildenstern Are Dead, Group Theatre's The End of the Cross, A Midsummer Night's Dream, and The Comedy of Errors. The world premiere of Tennessee Williams' This Is (an Entertainment) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A-U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness, which toured Hawaii and Japan, and The Member of the Wedding, starring Jessica Tandy, and The Importance of Being Earnest, and The Importance of Being Earnest at Seven. Mr. Fletcher has also translated and directed numerous them plays for A.C.T. including In Enemy of the People, A Doll's House, Pillars of the Community, Bert Gyn, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BRUNO MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Newport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice; The Contractor; A Doll's House; The Matchmaker; Pillars of the Community; Peer Gynt; Desire Under the Elms; Sult of Spain; Ah, Wilderness; All the Way Home; Knock, Knock; Cyrano de Bergerac; The Teming of the Shrew; Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and A Christmas Carol for PBS television. He was largely responsible for developing the company's complex repertory system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARONE (Company Coordinator) is a charter member of A.C.T., who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Teming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts in 1952, Government of Puerto Rico
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ALLEN FLETCHER (Conservatory Director, C.A.T.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.F.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. For A.C.T., Mr. Fletcher has directed the 1965 production of Uncle Vanya, as well as Death of a Salesman, Antony and Cleopatra, Otello, Hamlet VII, The Latent Heterosexual, The Hot L Baltimore, The Men, The Rolling Clear, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams' This Is (an Entertainment) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Abs, Wilderiders, which toured Hawaii and Japan, The Re-member Mama, Mourning Becomes Electra, and Morning's at Seven. Mr. Fletcher has also translated and directed numerous plays for A.C.T. including an Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

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"What light through yonder window breaks? It is the east, and Juliet is the sun. I needs must offer her some Puerto Rican white rum."

Bravo, Romeo! Today more and more people are enjoying Puerto Rican white rum and tonic. Because it makes a smoother drink than gin or vodka.

RUMS OF PUERTO RICO

Aged for smoothness and taste.
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Bar- come has directed the Play-In-Progress program and worked on the televised adaptations of Cyra de Bergerac, The Taming of the Shrew and A Christmas Carol. He now heads the newly formed Troubaour tour program.

JAMES EDMONDSON (Resident Direc- tor) made his A.C.T. directing debut two years ago with the productions of The Beware of Peter, Black Comedy. Last year he di- rected The Game Gun and Dear Liar on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, Ring Round the Moon, Taste of Honey, Romeo and Juliet, and Much Ado About Nothing. Mr. Edmundson has served as both an actor and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Director), a founding member of A.C.T., whose produc- tions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since.

1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwriting Work- shop. He has appeared at the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts as well. For P.C.P.A., he has directed the title role in Pyramus and Thisbe and directed the role of John Proctor in the world premiere of The Crucible. He has directed Don Quixote and performed the role of Don Quixote in Washington State Opera and staged The Taming of the Shrew for the Old Globe Theatre. Recently Mr. Williams created, along with composer Larry Delinger, the musical odyssey The Journey. He has been a guest director for the Brooklyn College of Music Theatre Company where he staged The Norman Officer, and directed Arthur Kopit's Wings for the Eisenhower Theatre. This year, Mr. Williams became Artistic Director of the P.C.P.A. Theatre.

THE ACTORS

LINDA ABDICH becomes Director of the Young Conserva- tory, and since he has been taught in that program since the fall of 1981. She will also be under- studying a variety of roles for the Geary stage this season. With a B.A. in English and French from the University of New Hampshire and an M.A. in theatre arts from Florida State University, she also has taught and directed at this city's Center for Theatre Training, the Horace H. Matin Institute of Drama in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. Miss Abdich has additionally available stage appearances with the Performing Arts Foundation; Drumbeats in Georgia and Marketplace, Inc., a children's theatre company in Tallahassee, Florida. OTHER RESIDENT THEATRES: Aggie Jr. of Children's Theatre, The Bag Bentley, The West Side Story, The Bag Butterfly, Sunset Boulevard, The Big Bad Wolf.

THE ACTORS

JOSEPH BIRD is now in his 15th sea- son with A.C.T. Educated at San Jose State College and having studied with Lee Strasberg, he became a featured actor in New York's A.P.A.-Phoenix Repertory productions. Mr. Bird also has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock pro- ductions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Paradise Lost, Requiem, Merchant of Venice, Twelfth Night, A Wildness, Much Ado About Nothing; Rich and Poor; The Three Sisters; A Christmas Carol; BROADWAY: 8 total, including: The Show-Off (with Helen Hayes); Hamlet (with Ellis Rabb). TELEVISION: Kojak: Midnight Run; Home, The Big Band (with Paul Newman); Love Is A Many Splendid Thing (CBS).

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EDWARD HASTINGS (Principal Guest Director), a found- ing member of A.C.T., whose produc- tions of Char- ley’s Aunt and Our Town were seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-In-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O’Neill Festival at the State Con- ference in Connecticut and the Squal- Valley Community of Writers. Off- Broadway, he co-produced The Sinbad Tales of Margery Kempe, Epithalam for George Dillion and directed the national touring company of Off- Broadway’s The Skin of Our Teeth. As American production of Sir Michael Red- gnan in Shakespeare’s People, directed the Australian premiere of The Hot L Baltimore, and restaged his A.C.T. production of Sam Shepard’s Buried Child in Sebbie- Croatia at the Yugoslav Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

LAWRENCE HECHT (Guest Director) is in his twelfth sea- son with the company, first as a student in the Conservatory, then as an actor, trainer and director for nine seasons. This year marks his debut as a director on the Geary stage. Mr. Hecht currently serves as Conserva- tory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions he has directed include A Period ofAdjustment, Sib of July, American Buffalo, The Way Home, Sweetie and Swing, Separate Tables, as well as The Plays-In-Progress productions of Mr. Dudgeon Haunt, Studio a Formality, and The Dolly.

LAIRD WILLIAMSON (Director’s) who staged and co- directed A Christmas Carol at A.C.T. also directed The Match- maker which toured to Russia in 1976. Additionally, he has directed for the Geary Stage. A Evening with Ivanov, Williams, A Month in the Country, The Visit and Privilege, as well as The Clue of the Missing Purse from The Loses for the Plays-In-Progress program. He has directed and performed extensively at both the Oregon Shakes- pearean Festival and the Pacific Conser- vatory of the Performing Arts TheatreFest. For P.C.A.P., he played the title role in Pirandello’s Loosing I and created the role of the Composer in the world premiere of Robert Patrick’s Judas. He has directed Don Quixote and The Portuguese Leg for Western Opera and staged The Temning of the Shrew for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delinger, the music- odyssey the Journey. He has been a guest director for the Berkeley Playhouse and Music Theatre Company where he directed The Missing Officer, and directed Arthur Kopit’s Wings for the Liternet Center. This year, Mr. Williamson became Artistic Director of the P.C.A.P. TheatreFest.
NANCY CARLIN* joins the company as a third-year Advanced Training Program student. Having finished studying in the 1977 Summer Training Program at Brown University in Comparative Literature and a published poet, she has held roles in A.C.T. studio productions of The Seagull, Rosmersholm and Falstaff. Her work has appeared at San Jose's Joe's Pub in Los Angeles, and toured with the production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatre/Festival/Pacific Conservatory of the Performing Arts in Santa Maria. A.C.T. PRODUCTIONS: Electra, An Actor Dies; Homebody, Katherine, The Merchant of Venice, The Taming of the Shrew.

MIMI CARR returns to A.C.T. after a season with Seattle’s Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland’s Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts in Santa Maria. A.C.T. PRODUCTIONS: The Displaced, treasurer of the Performing Arts Theatre of Santa Barbara, the Alley Theatre in Houston and the Hilberry Repertory Theatre of Detroit. Miss Carr holds a bachelor’s degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit.

A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; I Remember Mama; The Admirable Crichton; Black Comedy; Cut Among the Pigeons; Etruscan Baron in the Bar Afternoon; Morning at Sessa, Production in Los Angeles, and the U.S.S.R. Other acting credits include Shaw, with Sadie Thompson at the West Coast Playhouse in Florida, of which she is a member, and Stephen and The Importance of Being Earnest at San Diego’s Old Globe Theatre. A.C.T. PRODUCTIONS: Including: Cyrano de Bergerac, The Tempest, A Christmas Carol, Macbeth; The Merry Wives of Windsor; The School for Scandal; TELEVISION: A Christmas Carol (ABC) A.C.T. production.}

BARBARA DIRICKSON* has been with A.C.T. for twelve years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include Shaw, with Sadie Thompson at the West Coast Playhouse in Florida, of which she is a member, and Stephen and The Importance of Being Earnest at San Diego’s Old Globe Theatre. A.C.T. PRODUCTIONS: Including: Cyrano de Bergerac, The Tempest, A Christmas Carol, Macbeth; The Merry Wives of Windsor; The School for Scandal; TELEVISION: A Christmas Carol (ABC) A.C.T. production.}

JOHN DeMITA* comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Pappas, a graduate of Brown University in Comparative Literature and a published poet, she has held roles in A.C.T. studio productions of The Seagull, Rosmersholm and Falstaff. Her work has appeared at San Jose's Joe's Pub in Los Angeles, and toured with the production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatre/Festival/Pacific Conservatory of the Performing Arts in Santa Maria. A.C.T. PRODUCTIONS: Electra, An Actor Dies; Homebody, Katherine, The Merchant of Venice, The Taming of the Shrew.

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A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; I Remember Mama; The Admirable Crichton; Black Comedy; Cut Among the Pigeons; Etruscan Baron in the Bar Afternoon; Morning at Sessa, Production in Los Angeles, and the U.S.S.R. Other acting credits include Shaw, with Sadie Thompson at the West Coast Playhouse in Florida, of which she is a member, and Stephen and The Importance of Being Earnest at San Diego’s Old Globe Theatre. A.C.T. PRODUCTIONS: Including: Cyrano de Bergerac, The Tempest, A Christmas Carol, Macbeth; The Merry Wives of Windsor; The School for Scandal; TELEVISION: A Christmas Carol (ABC) A.C.T. production.}

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BROADWAY: The First Gentleman; The Country Girl (with John Raitt and Chinese Prime Minister (with Margaret Leighton); The Entertainer (with Laurence Olivier). Other One’s in Every Marriage.

FILMS: Godfather II, The Hindenburg, A Streetcar Named Desire, High Fidelity; All Washed Up, China Syndrome.

DREW ESHELMAN attended A.C.T.’s Advanced Training Program in 1972-73, and first appeared with the company in The Ruling Class, as well as numerous student productions. He has been seen most recently in the extended local run of Cloud Nine at the Eureka, Martinez’ Memorial and Macbeth Playhouse, in the United States. His prominent role in the film The Right Stuff. Other major stage productions include Hamlet at the Shakespeare Festival in Pittsburgh; Eubie at San Diego’s Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original San Francisco cast and Los Angeles revival of Our Own Home to the Clouds’ Nest.

A.C.T. PRODUCTIONS: The Ruling Class, Other Repertory Theatres: Cloud Nine; Hamlet; The Tempest, Importance of Being Earnest; The Importance of Being Earnest; LSD; A Midsummer Night’s Dream; The Crucible; A Christmas Carol; Medea; Henry VI, Parts 1, 2, 3; (Director) Cyrano de Bergerac.

BROADWAY: The Ruling Class, Off-Broadway: (Directors) Practice.

TELEVISION: Life of a Man, Minos On, The Honeymooners.

FILMS: The Right Stuff; Camelot; Axis; Night on Broadway; Mystery, Inc.; The Strawberry Statement.

MARK HARELICH returns to A.C.T. after an absence of three years, having held numerous leading roles on the Geary stage during the 1975-78 seasons. A native of Hamilton, Texas, a graduate of the University of Texas at Austin, his ten-year acting career includes roles in over 60 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego’s Old Globe Theatre. Mr. Harelich has been most noted as a featured actor with the Solvang Theatre/Festival/Pacific Conservatory of the Performing Arts in Santa Maria, California.


TELEVISION: ‘Son’s Back From The FBI.”

JOHN HERTZLER returns to A.C.T. this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minneapolis’ Guthrie Theatre, he has also appeared with the Hartman Theatre, the Kennedy Center, the Folger Theatre, the Virginia State Company, the Minneapolis Playhouse and the New Jersey Shakespeare Festival. In addition to his work as an actor, Mr. Hertzler directed Cyprus de Bergerac at the Stratford Shakespeare Festival and Pacience at the Perry Street Theatre Off-Broadway. He has also been seen on Broadway, television and in several feature films.

OTHER REPERTORY THEATRES: Macbeth; Caesar; The Importance of Being Earnest; Richard III; Midsummer Night’s Dream; The Crucible; A Christmas Carol; Medea; Henry VI, Parts 1, 2, 3; (Director) Cyrano de Bergerac.

BROADWAY: The Ruling Class.

Off-Broadway: (Directors) Practice.

TELEVISION: Life of a Man, Minos On, White Shadow.

FILMS: Hell, Airport ’79, Fort Apache, The Brons; And Justice For All.

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NANCY HOUFLEX returns to A.C.T. for her third sea- son. A graduate of the Stanford University and A.C.T.'s Ad- vanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespeare Festival and Cleopatra in its 1982 production of Antony and Cleopatra; the Atlantic Repertory Theatre; Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houflex played Ann Whitefield in the season opener of Man and Superman at Mon- tevoya's newly formed California Repertory Theatre. She is the A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

A.C.T. PRODUCTIONS: Julius Caesar; A Christmas Carol; Ten Minutes for 25 Cents; Mammon and Foss; Queen for a Day.

OTHER RESIDENT THEATRES: Man and Superman; Antony and Cleopatra; A Midsummer Night's Dream; Shy Fox; Showtime; Rossey Nose; Goose; Happy Birthday; Wanda June; Frankenstein; The Mirror; The Visit; Cabaret; A Little Night Music.

JANICE HUTCHINS joined A.C.T. eight years ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she also studied acting with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Play-in-Progress series of the Conservatory and has toured with us to Hawaii and Japan and served as associate director on the Conservatory. She teaches acting, voice and speech in the Conserva- tory and has directed numerous Conservatory student projects. This summer she represented A.C.T. in an unprecedented exploratory theatre tour of the People's Republic of China.

A.C.T. PRODUCTIONS: Equus; The Winter's Tale; Hamlet; Wilder's Christmas Play; Merry Wives of Windsor; Hamlet; The Royal Tenenbaums; The Three Sisters; Hamlet; A Christmas Carol; Black Comedy; Director: Lizzie Borden in the Last Atriumon, Dead Letters.

OTHER RESIDENT THEATRES:

Director: Chapter Two; Miss Appeal; TELEVISION: A Christmas Carol (ABCT production).

JOHANNA JACKSON has been in- volved with A.C.T. since 1979. She has studied with the Pacific Conserva- tory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Thea- terfest and at A.C.T.'s own Ad- vanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and audition- ing techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting, and music in theatre for actors.

A.C.T. PRODUCTIONS: F. Remember Mama; Much Ado About Nothing; Hamlet; A Midsummer Night's Dream; Cymbeline; The Three Squirrels; A River of Tales (Forest Harris tour); A Christmas Carol; The Crucible; The Rose Tattoo; The Importance of Being Earnest; The Importance of Being Earnest.

OFF-BROADWAY: Becoming Memory, Days on the Funny Farm, Journey's End, The Black Dahlia.

OTHER RESIDENT THEATRES: Measure for Measure; A Comedy of Errors; A Midsummer Night's Dream; A Midsummer Night's Dream; The Importance of Being Earnest; King Lear.

TELEVISION: A Christmas Carol (ABC/ACT production). (NBC).

NICHOLAS KALEDEY returns to A.C.T. after having held a variety of roles on the Geary stage during the 1979–82 seasons. He holds a bache- lor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.'s own Advanced Training Program. Mr. Kaleden also has appeared off- and off-Broadway, in Utah Shakespearean Festival and the Thea- tre at Marin, Maine. Most recently, he has been seen in Ken Kesey's produc- tion of Design for Living at Boston's Huntington University Theatre.

A.C.T. PRODUCTIONS: F. Remember Mama; Much Ado About Nothing; Hamlet; A Midsummer Night's Dream; Cymbeline; The Three Squirrels; A River of Tales (Forest Harris tour); A Christmas Carol; The Crucible; The Rose Tattoo; The Importance of Being Earnest; The Importance of Being Earnest.

OFF-BROADWAY: Becoming Memory, Days on the Funny Farm, Journey's End, The Black Dahlia.

OTHER RESIDENT THEATRES: Measure for Measure; A Comedy of Errors; A Midsummer Night's Dream; A Midsummer Night's Dream; The Importance of Being Earnest; King Lear.

TELEVISION: A Christmas Carol (ABC/ACT production). (NBC).

ANNE LAWDER returns for her four- th season. An original member of the Actor's Work shop, she was graduated from Stan- ford University. In New York she studied movement with Kanya Delac- kova and speech with Alice Hermes. She teaches acting with the California Actors Theatre in Los Gatos.

A.C.T. PRODUCTIONS: F. Remember Mama; Much Ado About Nothing; Hamlet; A Midsummer Night's Dream; The Three Squirrels.

OTHER RESIDENT THEATRES: Three Squirrels; A River of Tales (Forest Harris tour); A Christmas Carol; The Crucible; The Rose Tattoo; The Importance of Being Earnest; The Importance of Being Earnest.

TELEVISION: A Christmas Carol (ABC/ACT production). (NBC).

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The 100 Wire Strands, San Francisco Bulletin, January 30, 1983

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THE NEW RESTAURANT... THE OLD WAY...
NANCY HOUFKE returns to ACT. for her third sea- son. A graduate of Stanford University and ACT’s Ad- vanced Training Program, she has appeared with such resident theatres as the Berkeley Shake- speare Festival, as Cleopatra in its 1982 production of Antony and Cleopatra; the Repertory Theatre; Seattle’s Ensemble Theatre; and the Santa Rosa Rep- ertory Theatre. Most recently, Miss Houfke played Ann Whitefield in the season opener of Man and Superman at Mon- tgomery’s nearly new California Repertory Theatre. She is the ACT. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

JOHANNA JACKSON has been in- volved with ACT. since 1979. She has studied with the Pacific Conser- vatory of the Performing Arts in Santa, Cali- fornia, where she also has held roles in its annual Thea- terfest, and at ACT.‘s own Ad- vanced Training Program. Miss Jackson has been particularly active as a trainer in the company’s Young Conservatory, where she has taught and audition- ing techniques, musical theatre, voice, and text. This season she continues to teach in ACT.‘s Academies (formerly the Evening Extension Program) in the dis- ciplines of basic and intermediate acting, and music in theatre for actors.

JANICE HUTCHINS joined ACT. eight years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chi- cago native, she also studied direc- ting with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Play-in-Progress series, which has toured with us to Hawaii and Japan and serves as associate director. She teaches acting, voice and speech in the Conser- vatory and has directed numerous Con- servatory student projects. This summer she represented ACT. on an unpre- cedented exploratory theatre tour of the People’s Republic of China.

NICHOLAS KALEDIN returns to ACT. after having held a variety of roles on the Geary stage during the 1979–82 seasons. He holds a Bache- lor’s degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from ACT.‘s own Advanced Training Program. Mr. Kaledin also has appeared off- and off-off-Broadway, at the Utah Shakespearean Festival and the Thea- tre at Moab, Utah. Most recently, he has been seen in Ken and Jean Ascher’s pro- duction of Design for Living at Boston’s Hunting- ton Theatre Company.

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DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Dolson in the Sunnyvale Summer Repertory Theatre's production of Miss Appled. He is continuing the role as a part of ACT's Troubadour touring program.

A student in the Conservatory's Summer Training and Advanced Training Program, he has appeared in such studio projects as A Kid in a Wonder. His appearances in the Plays in Progress series have included Masoom and Fait and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

ACT PRODUCTIONS: Mammon and Fear, Dead Letters, Miss Appled

OTHER RESIDENT THEATRES: Mers Appeal

Dakin Matthews came to ACT in 1981. He is a director, actor, playwright, translator, dramaturg, and Professor of English at California State University, Hayward. A founding member of the Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artist Director of the California Actors Theatre in Los Gatos, and directed a ACT's Conservatory's Summer Training Congress in 1982. He is currently Associate Director of the Berkeley Repertory Theatre and Ashland's Oregon Shakespearean Festival. His face is familiar to Geary Theatre audiences, having appeared in 20 ACT productions between 1977 and 1982.

ACT PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Moonlight Becomes Electric; Black Comedy; Another Part of the Forest; Dear Lila; The Chalk Garden

OTHER RESIDENT THEATRES:, Fates of the Sun; The Odd Couple; Henry IV; Part I; A Midsummer Night's Dream; From's Boys; The Geronimo Chalk Circular; Julius Caesar; Twelfth Night; The Merchant of Venice; King John; Two Gentlemen of Verona; Indecent

TELEVISION: New Actor for the Classics; Farewell to Mammoths; San Francisco

CAROLYN MCCORMICK join the ACT company this season as a third-year student in the Advanced Training Program. She holds a bachelor's in Theatre from the University of Wisconsin and studied French theatre at the Centre de Etudes Francophilles during the Avignon Summer Festival in 1978. In addition to appearing with the Summerhill Summer Theatre and Montclair and the Williamstown Theatre Festival, Ms. McCormick has worked as a television news broadcaster at Channel 39 in Houston. In her two years in ACT's Conservatory, she held roles in such productions as Henry VI, Part III; The Country Wife; The Abduction; The Maelstrom; Baltimore; Men of Moore; Romeo and Juliet; and The Seagull.

ACT PRODUCTIONS: King Lear; Richard III; Macbeth; and The Seagull

OTHER RESIDENT THEATRES: The Greeks (as Hylas); Christmas Carol (as Marley); A Christmas Carol (as Marley); Sweeney Todd (as Miss Turpin); The Comedy of Errors (as Malvolio); The Dutchman (as The Gentleman); The Three Sisters (as Olga)

WILLIAM MCKEREGHAN returns to ACT after appearing last season with the Berkeley Repertory Theatre and the Oregon Shakespearean Festival. His face is familiar to Geary Theatre audiences, having appeared in 20 ACT productions between 1977 and 1982.

ACT PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Moonlight Becomes Electric; Black Comedy; Another Part of the Forest; Dear Lila; The Chalk Garden

OTHER RESIDENT THEATRES: Fates of the Sun; The Odd Couple; Henry IV; Part I; A Midsummer Night's Dream; From's Boys; The Geronimo Chalk Circular; Julius Caesar; Twelfth Night; The Merchant of Venice; King John; Two Gentlemen of Verona; Indecent

TELEVISION: New Actor for the Classics; Farewell to Mammoths; San Francisco

DEANN MEARS is a charter member of ACT. She studied theatre in New York City with Utz Hagen, Lloyd Richards, and William Ball. She has appeared as guest artist with leading residents theatres throughout the country. Her tour of And Miss Beauclair's in a Little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination for best performance at the Los Angeles Theatre Critics Awards. Miss Mears teaches acting through the Advanced Training Program and Summer Training Congress. She is married to actor Frank Stewart.

ACT PRODUCTIONS: 24 total, including: Twelfth Night; Death of a Salesman; Six Characters in Search of an Author; The Merry Wives of Windsor; A Month in the Country; The Circle; Night and Day; The Three Sisters; The River; The Beowulf Version; Dear Lila; Morning's at Seven; BROADWAY: Tiny Alice; A Ch绝不和 Helene; Too True to Be Good; Now Live Over a Precipice; FOCUS

OTHER RESIDENT THEATRES: 9 total, including: The Learned Ladies; The Cherry Orchard; The Shadow of a Gunman

TELEVISION: The Judgement Runner; bart; The Man Who Cried Wolf; The Shining; A Raisin in the Sun; The Exorcist

FILMS:春夏秋冬, Pecunia

TOM O'BRIEN* made his ACT debut last season as Archie Tucker in The Hologram in New York City and in the Geary stage and in Queen for a Day in the Playhouse Progress series. A former student with our Young Conservatory, he attended last year's Summer Training Congress and is currently a student in the Advanced Training Program. In addition to television commercial work and local community theatre, Mr. O'Brien has made a pilot for the ABC "Movie of the Week" The Hologram.

ACT PRODUCTIONS: Queen for a Day, The Hologram

OTHER RESIDENT THEATRES: Our Town; Looking Homeward, Angel; South Pacific; Cabaret; Carousel; Fiddler on the Roof; Once Upon a Mattress; Miss Appled

TELEVISION: Air Force (ABC)

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FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Sedovova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: A 12 total, including: The Seven Sisters (Broadway tours); Manhattan (U.S.S.R. tour); Dress Under the Elm (U.S.S.R. tour); A Christmas Carol (BROADWAY), The Seven Sisters. TELEVISION: Cronos of Berygus (PBS/A.C.T. production); a Christmas Carol (ABC/A.C.T. production); Goya/Handa9 (PBS/A.C.T. production).

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera's recent production of Aida and as a Nixon.

A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; Our Town; Under Milkwood; A Stranger Name Destiny, The Crucible; The Three Sisters; The Hostage; The Rose Tattoo; Saint Joan; You Can't Take It With You; Hat, Brisbane; The Merry Crimen of Berygus; Desire Under the Elm (U.S.S.R. tour); A Midsummer Night's Dream (U.S.S.R. tour); Cat Among the Pigeons.

BROADWAY: Tiny Alice.

OTHER RESIDENT THEATRES: 10 total, including: The Wolf; Uncle Vanya; The Caucasian Chalk Circle; The Three Penny Opera; Oedipus; The Learning of the Shore; King Lear; Pantaloons.

TELEVISION: Has had guest appearances on all major networks.

FILMS: Time After Time; Cardiac Arrest; Cho Cho and the Philadelphia.

WILLIAM PATRISON is now in his 17th season with A.C.T. having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking out for live television, films and four national tours with his own one-man show which he has performed in 32 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

A.C.T. PRODUCTIONS: Including major roles in A.C.T.'s: The Glass Menagerie, The Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (fagios tour); Buried Child; Happy Landings; The Gin Game.

HAROLD SIBERLY * is joining A.C.T. for his second professional season after attending the Advanced Training Program. A graduate of San Diego State University, he has had major roles on the stage and in A.C.T.'s Plays-in-Progress program, as well as teaching this year in the Summer Training Congress. Mr. Siberry has performed with the Old Globe Theatre's educational programs, and at the Santa Cruz Theatre/fest Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance.

A.C.T. PRODUCTIONS: Richard II; A Christmas Carol; LeMaitre.

OTHER RESIDENT THEATRES: Death of a Salesman; School for Scandal; Finian's Rainbow.

TYNIA THOMASSIE * joins the A.C.T. company this season as a third-year student in the Advance Training Program. A native of New Orleans, she attended Louisiana State University where she studied with John Dennis and Barry Kele, and the HB Studio in New York City. In addition to performances with the Theatre at Tasa-Gi in Telugu, Oklahoma, Miss Thomas has appeared in two A.C.T. studio productions of Henry IV, Part III; Richard III; The Seagull; Man of MODE; Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRES: Trail of Trains; A Tribute to Wal Rogers.

SYDNEY WALKER is a 39-year veteran of stage, film and television, having performed in some 211 productions since 1965. A Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva Le Gallienne and Helen Hayes. He has been seen on and off-Broadway, was a leading actor with the A.C.T. Repertory Theatre and with the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: 39 total, including Tiny Alice, The Matchmaker (U.S.S.R. tour); Poor Gynt; The Circle; Head and Pathos; The National Health; Buried Child; Richard II; Black Comedy; A Christmas Carol; The Chalk Garden; Love, Morning and Seven. BROADWAY: 12 total, including: Ben You Can't Take It With You; School for Scandal; War and Peace.

OTHER RESIDENT THEATRES: 15 total, including The Playboy of the Western World; An Enemy of the People; Atonement; Twelfth Night. TELEVISION: The Golding Lights; The Storm; The World Turned Aside; Troupe for Trousers; Skirt of Happy Chance.

FILMS: Love Story; The Way We Live Now; Pajama of a Dowhead Child.

MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35- year stage career spans over 500 productions and has earned her two Joseph Jef- ferson Awards for her work in Bos Syst, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Fer- rall and daughter, Gina, she also designs and manufactures for their Josef Robe- shops in the city.

A.C.T. PRODUCTIONS: 33 total, including: Pillars of the Community; Hornets; The Rustling Cane; Vice Gest; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; The Bourbon Gentlemen; The Circle; The Winter's Wife; Hay Fever; Buried Child; The Admiring Cuckold; Happy Landings; Cat Among the Pigeons; The Gin Game; The Chalk Garden; Uncle Vanya; Morning at Seven.

OTHER RESIDENT THEATRES: 27 total, including: Byblis; Sports; The Chalk Garden; The Gas Man; The Raisinman; The Importance of Being Earnest; Pearl S. Buck's; Pearl S. Buck's; Middlemarch;

OLIVER STEVEN WALTZ was first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Chicago, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He has since performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Fes- tival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. Writz is an ex- pert combat choreographer, has taught stage combat in A.C.T.'s Conservatory and served as fencing master for the Francisco Ballet's production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, includ- ing: Cronos de Berygus; Merchant of Venice; The Taming of the Shrew; Her I; The Chalk Garden; The Matchmaker (U.S.S.R. tour).

SUNDAY, JANUARY 22

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FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since 1965. He is a native of New York City and a 25-year veteran of the stage. He has performed in numerous plays and musicals in New York before training to teach at the American Center for the Alexander Technique in New York City.


RAY REINERDART has been with A.C.T. since 1965. He is a native of New York City and a 25-year veteran of the stage. He has performed in numerous plays and musicals in New York before training to teach at the American Center for the Alexander Technique in New York City.


WILLIAM PATRICK is now in his 17th season with A.C.T. He has been with the company in New York, Los Angeles, and on tour throughout the United States.


SYDNEY WALKER is a 36-year veteran of stage, film and television, having performed in some 211 productions since 1965. He is a native of New York City and a 25-year veteran of the stage. He has performed in numerous plays and musicals in New York before training to teach at the American Center for the Alexander Technique in New York City.


TINA THOMASSIE is a 36-year veteran of stage, film and television, having performed in some 211 productions since 1965. She is a native of New York City and a 25-year veteran of the stage. She has performed in numerous plays and musicals in New York before training to teach at the American Center for the Alexander Technique in New York City.


MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Plays-in-Progress program. She is a native of New York City and a 25-year veteran of the stage. She has performed in numerous plays and musicals in New York before training to teach at the American Center for the Alexander Technique in New York City.

DESIGNERS

JOSEPH APPEL* (Lighting Designer). A.C.T. for his third season, having
recently designed *Becoming Luscinia*, *Morning* at Seven and *The Gin Game*. Mr. Appell has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1979, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on leave from both positions for a year. Mr. Appell has also designed at the Chautauqua Opera Association; the Kansas City Ballet (where he is currently the Resident Lighting Designer); and the Great Lakes Shakespeare Festival, where he designed a world premiere musical, *Blanco*, this past summer.

ROBERT BLACKMAN* (Set Designer). He holds a B.M. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 50 productions, including *A Christmas Carol*, *The Circle*, *Divine Reverence*, *Private Lives*, *Jumpei*, *King Richard II*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *The House of Blue Leaves*, the San Francisco Ballet, and *The Tempest*. Mr. Blackman also helped design for the Broadway, the Ahmanson, the Mark Taper Forum, the South Coast Repertory Theatre, and he recreated his design for *The Tempest* for the Shaw Festival in Ontario, Canada. Recently, Mr. Blackman's designs for the New York City Opera's upcoming production of *Luise*.

DAVID PERCYAL (Lighting Designer). He began his theater career with A.C.T. as Lighting Design Intern in addition to designing the Plays-in-Progress program in the 1980s. He has also designed for the Conservatory, the Mark Taper Forum, the Old Globe, and the Act One Spectacular company based in Minneapolis where he lives with his wife and family.

RONALD PINKELLO (Set Designer). He has been a Resident Set Designer at A.C.T. for 12 seasons, designing *26 productions* including *Uncle Vanya*, *Morning* and *Sonnets*, *Ab Wilderden*, *Another Part of the Forest*, *The Three Sisters*, *Richard III*, *A Midsummer Night's Dream*, *The Rover*, *As You Like It*, and *Much Ado About Nothing*. He is a former director of the Sorenson Opera and the Miami UniversityOpera.

MICHAEL CASEY* (Costume Designer). He returns to A.C.T. for his fourth season with A.C.T. for his fourth season, having designed for Radio City Music Hall's golden anniversary production of *A Christmas Carol*, and productions at Ensemble and Manhattan Showboat. He has designed concert costumes with Ginger Rogers and Carol Lawrence and wardrobe for the Rocketeers in the highly acclaimed television production of *Five Penny* and the *Kabuki*. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T.'s production of *Manon*. His recent designs include *Manon*, *Happy Landings*, *Cat Among the Pigeons*, *The Gin Game*, *Dear Liar*, *Harlequin*, *Uncle Vanya*, *Love*, *Morning* at Seven and *The Hollow*. Mr. Casey also has numerous New York productions to his credit, as well as for ABC television movie *Lies*, starring Gwyn Verdon. Recently, Mr. Casey designed costumes for *Harvey*, Company and *Fiddler on the Roof* for the PCPA Theatre festival in Santa Maria and Salinas.

Smokey Malin* (Costume Designer). He is the fourth season with A.C.T. His designs have included costumes for *The Secret Garden*, *Uncle Vanya*, *Morning* at Seven and *The Hollow*. Mr. Malin has designed over 50 productions for the Oakland Symphony, and most recently at the San Jose Repertory Theatre.

MASTAH BURKE (Costume Designer). He returns to A.C.T. for his fifth season, having designed *Ghosts*, *Night and Day*, *The Kibitz*, Buried Child*, *5th of July*, *Black Comedy*, *The Browning Version*, and the *Admiration of Critics*. Miss Burke's other credits include productions with the Oregon Shakespearean Festival, where she designed *Irish Witch*, *The Moon* and *Superman*, and the San Diego, among others. Most recently, she designed costumes and lighting for *The Secret Garden*. Mr. Malin is the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design. He is also the recipient of a 1986 Montgomery Buel Performing Arts Award for Costume Design.
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ACTS EIGHTEEN REPERTORY SEASONS IN SAN FRANCISCO

1969
A Fine in Her Ear
by Georges Feydeau;
directed by Guiser Champion
The Devil’s Disciple
by George Bernard Shaw;
directed by Edward Hastings
Little Murders
by Julia Zalfi;
directed by Nagle Jackson
Staircase
by Charles Dyer;
directed by Robert Goldby
The Three Sisters
by Anton Chekhov;
directed by William Ball
The Promise
by Aleksei Arbuzov;
directed by Edward Hastings
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard;
directed by William Ball
The Architect and the Emperor of Assyria
by Fernando Arrabal;
directed by Robert Goldby
Room Service
by Allen Boren and John Murray;
directed by Nagle Jackson
Gloria O’Haliwell
by Anna Maria Barlow;
directed by Edwin Donin
The Hostage
by Brendan Behan;
directed by Allen Fletcher
Oh Dad, Poor Dad,
Mama’s Hung You in the Closet
And I’m Feelin’ So Sad
by Arthur L. Kopit;
directed by Edward Hastings
* A Delicate Balance
by Edward Albee;
directed by Edward Hastings
In White America
by Martin Duberman;
directed by Nagle Jackson

1970
The Importance of Being Earnest
by Oscar Wilde;
directed by Jack O’Brien
Oedipus Rex
by Sophocles;
directed by William Ball
Saint Joan
by George Bernard Shaw;
directed by Edward Gilbert
The Blood Knot
by Athol Fugard;
directed by Gilbert Moses
Little Malcolm and His Struggle Against the Forces
of Darkness
by David Haasell;
directed by Nagle Jackson
Habran VII
by Peter Lake;
directed by Allen Fletcher

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Alexis, 501 California St., 885-6400. French Cuisine in Royal Baratinean splendor. Specialties such as Rack of Lamb. Romantic music in cocktail lounge.


Imperial Palace, 919 Grant Ave., 992-4440. A Holiday Award Winning Restaurant. The most beautiful room of Chinese Cuisine.


Waterfront, Pier 7, 391-2066. Featuring seafood and many original pasta dishes. Enjoy an unobstructed waterfront view.

Le St. Tropez, 120 Clement St., 387-5060. Creative French cuisine of the highest order. Impressive, yet unpretentious service in a cozy atmosphere. Dinner only.

Zola’s, 1722 Sacramento, 775-3112. Cosmically acclaimed country French food in an intimate setting. Dinner only.

Alessandro’s, 1401 Clement St., 608-1184. An array of traditional Mexican fare, Peruvian classics, Spanish favorites and an excellent list of Lamb. Original cuisine of the proprietors. Dinner only.


Sutter 500, Sutter St., 500-3946. Chef Hubert Keller employs his art to this new San Francisco restaurant featuring French and California specialties. A higher menu is featured in the adjoining bar.

Narisi’, 2229 Clement St., 751-8363. Thai and Chinese specialties masterfully prepared for lunch and dinner.


Ristorante di Luciano, 201 Lombard St., 958-9458. Exquisite gourmet Italian food and impeccable service in an elegant atmosphere. Vale parking. Dinner only.

Rue Lepie French Broiler, 900 Pine St., 474-6105. Within a Continental setting, the most exquisitely broiled steaks are complimented by the lighter, most flavorful sauces. Dinner only.

Dante’s, 430 Columbus Ave., 986-4376. Authentic Northern Italian cuisine. Cicchi Toscana meat, poultry and pasta. Cocktails and coffee specialties. Open 7 days.

Enzo’s, 1 Embrazio Center, 981-2101. Fine Italian cuisine with a comfortable atmosphere. Set in the Embarcadero Center. Pasta, veal and chicken are our best.

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ACTS EIGHTEEN REPETITIVE SEASONS IN SAN FRANCISCO

1969

A Fianc in Her Ear by Georges Feydeau; directed by Gower Champion
The Devil's Disciple by George Bernard Shaw; directed by Edward Hastings
Little Murders by John Patrick; directed by Nagle Jackson

Stalactite by Charles Dyer; directed by Robert Goldby
The Three Sisters by Anton Chekhov; directed by William Ball
The Promise by Aleksis Antzoukas; directed by Edward Hastings
Rosenkranz and Guildenstern Are Dead by Tom Stoppard; directed by William Ball
The Architect and the Emperor of Assyria by Fernando Arrabal; directed by Robert Goldby
Room Service by Allen Boren and John Murray; directed by Nagle Jackson

Gloria Hallelujah! by Anna Maria Barlow; directed by Edwin Donath
The Hostage by Brendan Behan; directed by Allen Fletcher
Oh Dad, Poor Dad, Mama's Hung You in the Closet And I'm Feelin' So Sad by Arthur L. Rippl; directed by Edward Hastings

* A Delicate Balance by Edward Albee; directed by Edward Hastings

In White America by Martin Duberman; directed by Nagle Jackson

1970

The Importance of Being Earnest by Oscar Wilde; directed by Jack O'Brien
Oedipus Rex by Sophocles; directed by William Hall
Saint Joan by George Bernard Shaw; directed by Edward Gilbert
The Blood Knot by Athol Fugard; directed by Gilbert Moses
Little Malcolm and His Struggle Against the Runews by David Haith; directed by Nagle Jackson
Hadrian VII by Peter Lake; directed by Allen Fletcher

The Rose Tattoo by Tennessee Williams; directed by Loux Cris
The Tempest by William Shakespeare; directed by William Ball
The Seaver by George M. Cohan; directed by Ellis Rabb
Rosenkranz and Guildenstern Are Dead by Tom Stoppard; directed by William Ball

1971

The Merchant of Venice by William Shakespeare; directed by Ellis Rabb
The Relapse by John Vanbrugh; directed by Edward Hastings
The Lone Horseman by Paddy Chayefsky; directed by Allen Fletcher
The Time of Your Life by William Saroyan; directed by Edward Hastings
An Enemy of the People by Henrik Ibsen; directed by Allen Fletcher
The Willing of the President by Hamble, James and O'Brien; directed by Ellis Rabb

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Narita, 2229 Clayton St., 751-6363. Thai and Chinese specialties masterfully prepared for lunch and dinner.


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Stewart Brady, C.A.A., Stage

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